



EXTRA! EXTRA! READ ALL ABOUT IT!

Issue four of CRUCIAL 'ZINE is real. It's *more* real and relevant than Jesus Christ, the Prophet Muhammad and Buddha *combined*. This shit is living, it's here, you can touch it (no funny shit, aiiii?) and it won't sell you false hopes of the after-life. CRUCIAL 'ZINE is here to make you a better person today for this life. You should feel blessed.

This issue was supposed to be a back to school special. Sorta. We tried, possibly failed, but it's still a pretty damn good issue to read during Algebra class or whatever. If you want, you can assume we all came back recharged from our long vacation with awesome tans and washboard-flat stomachs, hung out on the beach all day with surfer dudes talking about fingerbanging drunk chicks down some club, so that we kinda lost track of time to pull our shit together and make our self-imposed deadline. It was almost too much fucking fun, but we managed. Just.

We contacted a load of awesome bands for this one and got some pretty sweet interviews. Thanks everyone. We got Pete to do the super-bitching cover illustrations. Thanks bro. We got a few more people to contribute and share their approximation of awesomeness with us. Thank you too. We got sent and listened to a shit-load of records and wrote some stuff about them. Thanks all. It was a good summer.

Oh yeah, some kids have been asking about older issues that have 'sold out'. We might print up some sort of annual when this issue sells out too, with a load of 'previously unreleased' rants, misconceptions and failures, like DVD bonus features only made out of ink and paper. It might actually cost something, because it's going to be really massive. Let us know what you think. Until then...

This issue has been constructed by the following:

Pelegrinis, Benatar, Ayton, and the skills of Thayre.

This 'zine is distributed for free in person, or at cost of p&p through mail-order. If you want to stock this 'zine, get in touch with us!

If you don't like this 'zine, you must be pretty lame, so just give it to someone a lot cooler than yourself. Nice one.

feeling the power of CRUCIAL (and beer)

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DEAD VOWS



FAITHREAT



SIN CITY CLUB, ATHENS GR / 18.7.09
PHOTOS BY IOANNIS PELEGRINIS



Shortround's guide to writing stuff at the last minute

Whether its for school, or for your zine, or whatever, you may have to write stuff to deadlines. Personally I have found leaving it all to the last minute to be an effective way to deal with deadlines. Just follow these simple steps.

- Despite what many 'experts' say, DO PANIC. Panic panic panic. Get that adrenaline flowing and write like you're on speed.

- Wake up early, stay up late, eat when you feel like it, whatever. Throw your daily routine out the window until its done.

- Get all your sources together in one place. Use the internet. If you're writing something academic, DON'T PLAGIARISE THAT SHIT, you'll just fail and then there was not point doing it in the first place. If you're writing for your own purposes, copy away, steal all you can off the internet. While you're there, steal the latest Blink 182 and Rancid records from bit torrent, they and their labels have enough money already.

- Sit at your desk and get that shit done. Remove distractions. It's amazing how easily you can become interested in the results for the Senior Ladies water polo, when you're supposed to be doing something more pressing.

- Once you think you've got it done, spell check it ONCE. Proof read it ONCE. Yeah, it'd probably better to do it a few times, but you've got a deadline looming and you've probably got other shit to be doing after this. Email it, or print it and hand it in or whatever, just get it done and out the way.

- Relax, its done, go do something life-affirming. I suggest rolling a joint and sticking it behind your ear for later, putting Down By Law on your headphones, and going for a skate.

Hans Grobes on Cruciality: Crucial guide to getting over jetlag

Most people who have been on a long haul flight has more than likely experienced the bitch that is jet lag. I have experienced my fair share of jet lag over the years, yeah I'm one of those lucky fuckers you hear about that has travelled around a lot and seen a fair few countries. There are always a few factors in getting over jetlag, such as the length of your flight, time you take off, time you land, time zones crossed (if any) and most importantly how much of a little bitch you are.

I have a few methods for getting over it. For example last year I flew back from Las Vegas to London Heathrow. The flight was 9 or so hours and a big incentive to keep my shit together and stay up was the fact that the evening I got home there was a Last gang in town show but shit I'm drunk right now and cant remember the line up of that gig. I remember it being a fucking good show though. On this particular occasion I decided to stay sober until the gig. I got to the Man on the moon and and a few bottles of brown ale, probably shit talked Nathan and Ian Tagnut a little. I remember starting to flag about the time the headline band came on. But fuck you, you try staying awake for a day straight and travelling across the Atlantic and still make it for a Last Gang show.

On other occasions Ive found getting shitfaced throughout the day/night of travelling works. A few cheeky Bloody Mary's and some swift tinnies on the plane try and get a little bit of kip on the plane if you can. Be sure to try and not peak to early, you don't want to end up like Gabriel at his birthday gig a few years ago. Actually he was on top fucking form that night, so I guess it depends on how much of a bitch you are. Harden up! I find its best to set your watch or other clocks to the time at your destination and start going by that time. Now If you pace yourself and don't fail and have a nap you will be brutally shit faced and awake until a reasonable bed time. In the words of Gordon Ramsey, serve.. and DONE!

FAILURES OF HARDCORE

Let me get the record straight first, before you come to the conclusion that I'm bashing hardcore or bitching about from the anonymous safety of writing a 'zine and acting like I know how everybody should be running their scene, clique or social group; hardcore is without failure the coolest thing ever. It trumps sliced bread, electricity even logic. Hardcore caters for everyone, from braindead punkers and prettyboy metalheads, to Zulu headhunters and Eskimo skins. Just like everything crafted by humans though, there are a few things not totally worked out properly, but they are there in hardcore for us to figure out how to make it better. Just like sex. Fact.

words: bobatron

'Crossing over'

As good as crossover hardcore can be, it is really an unnecessary thing. Hardcore is great as it is and unlike all the other dinosaur types of music (and ways of life), it doesn't need to evolve, grow up, move on, get with the times or whatever because it is that fucking epic. You don't see sharks having grown wings, become mammals or developed anything more than getting even more sets of teeth now, do you?

'Limited Edition'

This includes everything from numbered tapes, to colour vinyl and even reunion shows. Hardcore should not be about working out a way to create unnecessary hype (at best) or is it in need of a marketing tool. If your band is good, I'll probably hear about it and if I get into to it, I would really like to be able to buy your shit without having to spend a small fortune on eBay or a record fair. This music is for everyone.

'Apolitical'

Hardcore wasn't made by rich suburban white kids to get back to mommy and daddy. It was made by people who weren't shy about saying shit as they see it and it was made by people who put their money where their mouth was. Political doesn't mean n a m e d r o p p i n g anarchist/socialist theory and theorists in your lyrics and thanks notes, it means organising your thoughts about how the world works and how you'd like it to work. Say what you must, but don't sit on a fence.

'Golden Calves'

Hardcore is defined by its speed, which is all about forward momentum. The past is the greatest cultural death-trap because we view it, something dead and gone, with the same rose-tinted glasses we should be using to view the future, which hasn't happened yet. No band, individual, scene or 'artist' is above and beyond criticism and nobody gets a 'free ride'. This is about having the courage to live outside the confines of dogma and tradition. Always look forward.

I'd also like to point out that I'm really blown away by the number of clothing companies that are capitalising on hardcore. If you want a cool-looking shirt, just get a R.A.M.B.O. or BOLD shirt. Fuck that skulls-naked women-scratched gothic font HotTopicXCore crap. And what the fuck is up with that 'Suicide Girls' bullshit? Really? Did everyone like forget about the whole Riot Grrl thing? I'm just glad that Agnostic Front are still putting out records.



"WHAT A FUCKING PRICK,"

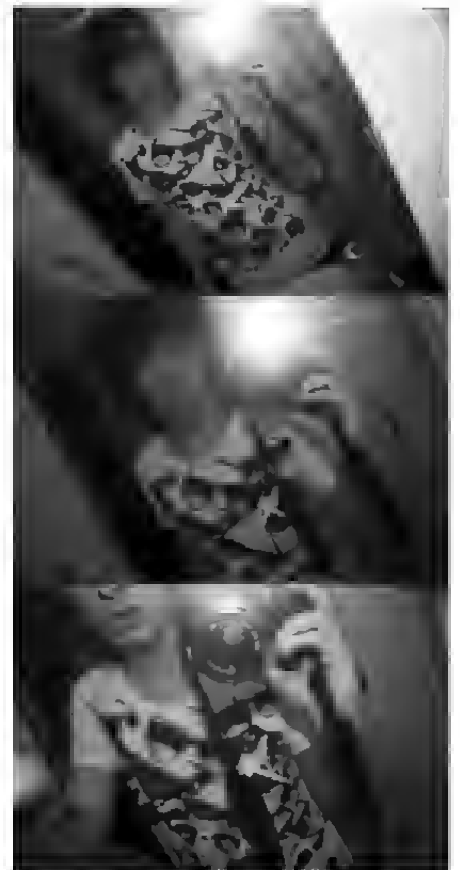
crucialhood commentary with dr. bobatron 5000



"This ass-hat runs some clothing company or something. The kind that promotes itself with 'hawt chixx' in their underwear and ill-fitting t-shirts with horrible prints. Don't call them sexist though, they are gay-friendly. This must be the shirt he wears when he pretends he's all artistic and shit. I guess the glasses are supposed to say 'hey, I'm a geek, I know math and shit, so don't beat me up and stick me in a locker', but unfortunately for him it's not 1992 and geeks these days sport glocks, work out at the gym and get lasik done so they don't have to squint during those epic WoW marathons. What a fucking prick."



"This is him pretending he is artistic or something in front of his mirror. It might be his bathroom. Ever since that prick from that prick band took pictures of himself looking 'vulnerable' with his dick out in front of a mirror, every asshole with a haircut has done the same. He might blow you if have cocaine at some phat party or something too."



"These are people he paid to be in the picture with him who are pretending to be his homies. They all dress up like they're in some band that used to play ska/punk in '97, the pop-punk in '98, nu-metal in '01, emo in '03, screamo in '05 and nintendocore in '07. One of them probably dated some irrelevant pop star. These days they're trying to figure out what's popular next semester. They have managed to make Star Wars totally lame, which is a huge fucking accomplishment. What a bunch of cock bags."

YET ANOTHER GUIDE TO

Text-talk is useful in the following circumstances: in 1995 when an SMS text cost about as much as a pint cost these days, in 1986 when the Internet was still some sort of Apocalyptic joke amongst nerds at MIT and the CIA and if you are about 13 years old and haven't quite mastered the art of enabling predictive text or graduated from school. Hell, my younger dyslexic brother is near-fucking perfect with his spelling. Everybody else who insists on routinely bastardising their preferred language of communication is either desperately trying to be hip, or they are... um... Nope, that's it. Everybody who insists on using 'txt-trlk' is a massive cunt. Learn to fucking spell and I won't show up with a raging hard-on at your doorstep next time you think you are being hip and cool or saving time and money by writing 'cum' rather than 'come'.

I fucking hate going to **my village** for 'vacation' for the simple reason that the high-school mentality is more pronounced over there amongst the 20-somethings and adults, that it was when I was in school. Every other prick in the village is more than happy to comply to the same social dynamics their parents bred them to be a part of, that I sometimes wonder if I have walked on the set of a 1993 episode of 90210; you've got the 'aristocracy' at the top, the 'peripheral middle classes' who strive to make it to the top and the 'plebs' who either don't give a fuck (like myself) or don't have the money to buy their way up the social status ladder. Typically, you will find these pricks buying Mercedes, building tacky-as-fuck houses in the middle of nowhere and completing studies in medicine in Banana Republics. Fuck them.

Irony is the wit of imbecilles and idiots, especially these days where irony is no longer the weapon of aging pseudo-intellectuals, but rather a marketing tool used by corporate whores to sell useless crap to the tragically hip. Who the hell really wants WHORE written in glitter on a fucking t-shirt? I show up with £5 in my hand and attempt to arrange a handjob (at the very least) and get called some sort of pervert. If Americans get typecast as being unable to comprehend (and effectively use) irony, the Brits won't shut the fuck up about it, unable to comperhend that it only works in extremely small doses (i.e. once every 50 years).

I am pissed off that **Michael Jackson** is dead, because I wanted to see his bleached, child-molesting ass get thrown in prison and tossed around amongst other hardened sex-offenders serving 25-to-life. Homeboy would either die in the first week, or he would harden the fuck up, get some prison-tats and join a gang. I doubt the Brothers would take him in, the Aryans definitely wouldn't want him, so I'm gudessing he'd either become some sort of Muslim or the Mexicans would let him join. There is a slim chance he'd make some awesome gangsta rap, but instead, his whiter-than-white ass is six-feet under, providing inadequate nourishment for bugs. Laaaaaaame.

I get annoyed as fuck by **preachers** of all kinds, whether it's vegans, feminists, anarchists and fascists. Thankfully the current trend in straight edge is to be tolerant (or is that maybe just the ones who break edge every other weekend?), but preachers in the punk scene piss me the fuck off. Let me make my own mind over what you think is important, OK? If I am grown up enough to buy booze and drugs, I am probably old enough to figure out if I think women are best suited as coat-racks or whatever (hint: they aren't). Fuck you.

'Immature' people fuck my shit right up. You know, the sort of asshole who thinks they got to be 'craaaaaaaazy' every time they hit a pub or bar and consume half-a-pint. The same kind of 'looooooooooud' person who becomes some sort of 'rasta-mon' after three tokes off a skinny hash spliff. The same kind of prick who thinks acting like that will make them more attractive to my cock. Whatever. Grow the fuck up and act you age. That shit is not cute and your parents only put up with it because they were too knocked out from all the Valium to spank you or not buy you the latest Barbie doll fun-house. Above all, be yourself, not who or what you think other people want you to be.

CUT! REMAKE THIS SHIT.

I saw 'Great Expectations' with Robert DeNiro the other day. I thought it was pretty cool, until the end, where some fat cunt stabs him and it turns into some sorta crappy lovey-dovey social critique of people's relationships. That totally sucked, so I came up with my own ending. Here goes:

DeNiro roughs up Ethan Hawke in his fancy pad in New York instead of getting all emotional and shit, after seeing the portrait he made. "First rule is never rat on your friends, you little cocksucker." Badabing, badaboom. Shit gets thrown around. He gives him a gun and they take out the gangsters outside. The next half hour includes lots of violence and blood, where Hawke is trained to be the next Don of the newly-ressurgent Corleone crime syndicate. Joe Pesci is also an integral part of all of this, who brings that something special that only he can, while Al Pacino plays DeNiro in his youth, struggling to survive on the mean streets of Hoboken in a 1960s flashback sequence.

The 'Titanic' by Cameron (the dude who did T:2) has an OK ending (DiCaprio drowns), but they could have made everything leading up to that point more interesting if they focused on the lives of the unsung heroes of this event. Yes, the fucking sharks. They could have easily got David Fucking Attenborough or Morgan Motherfucking Freeman to do some sorta documentary about the sharks in that part of the world and how stoked they were to eating up all those people. You'd see them gang up against a sperm whale or something and tear it to shreds. How awesome would that be? It would easily have won so many Oscars, they'd have to invent new ones, just for that film.

I hear people bitching about 'Seven' and how the ending is a bit too ambiguous or something. If I had it my way, the ending would be about ten millions times better. How? Well how about in the box, instead of his wife's head, homeboy finds the head of HITLER? Like how much of a mind-fuck is that? Like the serial killer dude then gets a 2-hour flashback, which shows him fighting the Nazis in the Ardennes and then the Soviets in Berlin and beyond to claim Hitler's head from the Commies, right up to single-handedly taking down the Berlin Wall, brick by brick in 1989. He ends up in Afganistan training the Talibans to fuck over the Reds, whose Supreme General Dude is played by, you guessed it, Dolf Ludgren! Ends with a massive showdown in Space Station Mir II, in orbit over Mars.

'Apocalypse Now' is another pretty sweet film, however long it may be though, it still actually kinda lacks in the ending department. What that movie needs is another act, where Martin Sheen goes postal on everybody else in that weird-ass camp... until he comes across Ash Williams from the Evil Dead series! About half-hour in to decimating everyone, Martin Sheen notices that he's been killing the same tribesmen over and over again, which Ash explains are the Deadites. Sheen can't figure out if he's actually lost the plot and suffering into paranoid delusions and Ash can't figure out why Emilio Estevez looks so much like him. They then embark on a long journey through the Cambodian jungle in search of the Necronomicon, guided by a Deadite Dennis Hopper, who has ulterior plans of his own!

SETBACK

SETBACK ARE A NYHC BAND FROM QUEENS, NYC. THEY FIRST GOT TOGETHER IN THE EARLY 1990S, BROKE UP IN THE LATE 1990'S AND GOT BACK TOGETHER A FEW MONTHS AGO. THEIR COMEBACK EP IS SOME OF THE HARSH, PISSED OFF NYHC THAT I'VE HEARD IN A WHILE, WHICH DOESN'T SOUND LIKE BAD METAL. MAKE SURE YOU CHECK THEIR SHIT OUT, YOU WON'T REGRET IT! IF YOU DO, THERE IS SOMETHING PROBABLY WRONG WITH YOU.

Q'S: IOANNIS A'S: PETE / PICTURES LIBERATED FROM THE INTERNET

So you guys have recently come out of 'retirement'. How come? Why not start a new band? Yes we started to practice in late 2007 for the 2008 B'N'B Bowl. We were only going to just do this one show, but we started having fun playing together again and writing new music. So we have been playing since.

I love the new EP, it got me moshing in my kitchen when I got it and I almost burnt my steak. I got to ask, who is 'Talk Shit, Get Hit' about?

Glad you like the new stuff. Talk Shit Get Hit is not about anyone person in particular. it's about all the fake tough guys out there that talk shit from behind their computers, suckers that talk shit behind your back ETC. I think the title of the song says it all Talk Shit Get Hit!!

There have been a few reunions over the past few years (Bold, Gorilla Biscuits, Youth of Today, Cro Mags Jam, etc.). What do you make of these?

I am def feeling the old bands doing reunions and playing again. The older bands are so much better than most bands today period.

The term 'NYHC' is liberally used to describe a shitload of different styles and sounds, that can be applied from Warzone and the Cro-Mags, to Most Precious Blood and Marauder. What is your definition of NYHC?

Yeah NYHC has been whored out by people/bands that are not even close to being NYHC or even hard core for way to long. My definition of NYHC is basically people in NYC playing from the heart, sticking together and playing good music.

You guys must have been around when Raybeez was still about. Was the HC scene really that much better back then? I think Warzone was hard as fuck, the lyrics, the music, the message. I am lucky I had the chance to see them live many times before Raybeez died. Raybeez used to work security at a club called the Wetlands, he would let us all sneak in the back door every fucking Sun, now that's hard core. Your question brings back memories RIP Raybeez!! The scene is def bigger now than it was, but I think the scene was better years ago for sure.

What is your opinion on crews that often get perceived as gangs, such as DMS and FSU? Is there anything sinister about dudes having barbeques or wearing the same hat at shows?

Nothing Sinister. SETBACK/NYHC/DMS crew worldwide 2009!!

As a NYC band, I'm guessing you've played in some pretty sketchy places. What's been the weirdest ones? Any crazy stories you'd like to share with us?

Yeah we played more than a few shit holes. I won't even go there.

CBGB's shut down a couple years ago, which to everyone in Euroland was regarded as one of the birthplaces of American punk and hardcore. How has it shutting down affected the NYC scene?

CBGB'S yeah it all started there, great shows, and the best sound any club had I think. Miss that place. Hopefully another club will start doing Sun HC Mat, shows on the regular again. Since shutting down the scene lost a great place where many bands could put on good shows.



At Crucial 'Zine, we support bands that go down the DIY path and don't wait for a record label or management team to get them shows, tours etc. How important do you feel DIY is for hardcore? Can someone really call themselves a hardcore band when they're on a Honda Civic Tour?

DIY is very important to the entire HC scene worldwide no matter where you live. Fuck waiting on record labels and promoters to make shit happen. That's how we do it. Honda Civic Tour, shit our invitation must have got lost in the mail LMAO.

What bands should we be looking out for from Queens and the greater NY area?

The bands I like are SkarHead, PitFight, Razor Blade Hand Grenade, Wolverine, Back to Back (PA) , Reason Enough, Shattered Realm just to name a few.



Finally, what are your next plans as a band? Can we expect a full-length? And any last words or comments?

Yeah we plan on dropping a full length sometime next year with or without a record label. Just wanna say thanx for the interview and time.

Thanx to everyone for the support!!!!

You can check out the latest news and tunes from SETBACK at MYSpace.com/setbackdms Their new EP (review in C'Z#3) is out, DIY stylee and you can get that from a shitload of places online, or hit them up if you're the sorta person who still believes in mailorder and writing letters.

THE TEN MOSH COMMANDMENTS

I - The one true mosh is metal-free.

II - The mosh is not a fight.

III - The mosh is for everyone.

IV - You shall pick up your fallen brothers and sisters.

V - You shall leave the fucking spikes and studs home.

VI - You shall not mosh with a lit cigarette or pint glass.

VII - You shall not mosh during the 'spoken word' part.

VIII - Your mosh gloves shall be crucial.

IX - You shall not mosh to horrible screamo in the street, make a video of it and upload it on Youtube.

X - You shall high-five everyone after the mosh.

(as passed down from our Lords and Saviours Ian MacKaye, John Joseph, Vinnie Stigma and Jimmy Gestapo to the Great Prophet Bob Shaheed Muhammad III at a matinée show on Mt. Pile-Up in 385BC)

Note: Worried that the music you intend to mosh to is not mosh music? You don't want to be caught out like some sort of poser now, do you? Mosh hell has a special place for posers, where they end up listening to rejected Guns N' Roses 'Chinese Democracy' tracks *for ever*. To avoid this unfortunate fate, ask yourself this simple question: 'Does this band sound at all like Floorpunch, or Ten Yard Fight?'

If the answer is yes, you should be creepy-crawling or headwalking already. If the answer is *no*, you should wait for the next band with your arms crossed, or check out the merch. If you don't know what Floorpunch or Ten Yard Fight sound like, you should probably check your fucking head for leaks and/or question the life you've lead so far. What's the matter with you?

SEE YOU IN THE PIT!





"good times"

photos lifted from doublecross.blogspot.com

OVERLOAD

Overload are a skinhead punk rock band based in Cambridge. As far as skinhead bands go, they tend to pull some cool crowds, so no fear of your local Blood And Honor chapter storming in. They've been around for quite a few years, but they don't play that often. When they do play though, kids tend to go mental. They've got a new record out soon. Enjoy...

- Yo! What's up? How did Overload come to be?

+We have to go back to early 2003 when Me and Jana met Lee. By then, i could play the drums a little but i'd never sung before, while Jana had just started learning the bass a few months back. Lee's skills, on the other hand, were so impressive that in less then two months we ended up recording our first four songs (Streetcorner militia, Bent copper, CCTV and Town with no name) and self released it as a demo in 500 copies. It sounded good so we decided to get a proper drummer and start looking for gigs. Jaime joined soon after and by July we were on stage. During the following two years we played about 30 gigs around the East of England before Lee parted company and moved onto other projects. Wayne came within few months of frantic search and it was September 2005 when the "One By One" EP was recorded and self released in 700 copies.

Done that, Jana handed hers bass over to Cece and, with Keg's competent help, new material is being recorded. So, we managed to land in the north of Italy twice while growing a solid support among the Cambridge Punks and Skins; until 2008, when Emma and Gungle take over on bass and guitar respectively. Its with their contribution that a new album "Godkiller" is, right now, being mastered to be out soon.

- What do you guys do outside of the band? Do you guys like work in banks by day and fight crime by night as vigilantes?

+ No, I don't work IN banks, more like FOR banks (like pretty much everyone reading this: four billion pounds bailout means 12 zeroes and no shame at all). In my spare time I enjoy shit jobs at low wage.

- You are the only band of skinheads in Cambridge that I know of and you **don't** play ska. HIGH FIVE. What music do you listen to and what would you say are the bands, songs or records that have influenced your sound?

+ I actually listen to a lot of reggae and ska and have done it for a long time; mostly skinhead reggae and roots. same for Streetpunk (British, early '80) and OI! (lately Basque and German) plus a bit of psychobilly, Hardcore, punk 77, some early metal and classical. outside that i'm a big fan of DEVO, Tom Waits, Mikel Laboa and loads of weird stuff. OVERLOAD has had many line up and consequently has absorbed influences of all sorts. Sound-wise its hard to tell, but to name a few bands that with their music, performance and attitude inspired us in what we do now, I would mention: Partisans, Nabat, UK Subs, Major accident, Motorhead and Bohze Onklez. By the way, we don't play ska cos we're not good at it!

- How did you become a skinhead? What does being a skinhead mean to you?

+I shaved my head at the age of 21, shortly after having ended up in Cambridge. Before then, I was living in Varese (north of Italy) where, when I was 15, The Clash's first album made me want to be a punk rocker. So I did. As any other working class kid, society made me feel unnecessary and unwanted and while growing resentment I started seeing clearly their hypocrisies. I've stopped caring about what others thought. But in the early nineties in Varese there was no money and nothing to do. On top of that, heroin was everywhere: I remember a whole crew of 6-7 punk friends from Turin getting wiped out over one year: the right wing recruited many of the remaining lot... so I got out and I came to England. I became a Skinhead as a natural reaction to the depression that followed. The Oppressed were saying "you can do anything", Blitz shouting "never surrender", Nabat with "we're not gonna die" and the Last Resort and Cock Sparrer with the songs "Rebel with a cause" and "we're coming back". I choose to believe all that.

To me, the skinhead way of life, looked true, raw and sincere, uncompromising from haircut to attitude and proudly antisocial; but what attracted me the most was the sense of Loyalty and respect I felt among skinheads since my punk days. That loyalty alone would be enough to keep myself being what I am.

- How do you feel about groups like S.H.A.R.P., R.A.S.H. and their right-wing 'counterparts' like Hammerskins. Have they lost the plot? Does being a skinhead mean you have to follow certain politics?

+For me, Skinhead its not a sectarian movement nor a political party. its a Working Class subculture one choose to stick by. it has no leaders, it's anti-authoritarian and its values orbit around camaraderie, self consciousness and mutual respect. I see racism as a consequence of slavery and as a very effective weapon to motivate dispossessed people against more dispossessed people. a very urban -divide and rule-policy. The British right wing of the early '80s had adopted the "strategy of tension" from their European counterparts to deal with the massive response to leftist movements (i.e. rock against racism, CND, the miner's strike...). Huge amounts of money were invested in populist propaganda and right-wing rhetoric. Also some key figures of the punk-o-i! scene where radicalised and occasionally even put, more or less directly, on their payroll (Ian Stuart Donaldson himself received a monthly wage from the German label -Rock O Rama-). Many skinheads became footsoldiers and the movement was split in two.

Roddy Moreno, singer of Welsh band the Oppressed, reacted to that by creating the non-politicised but class-conscious SHARP (Skin Heads Against Racial Prejudice). A lot of violence followed and in the early '90 a more radical RASH (Red & Anarchist Skin Head) entered the, now worldwide, scene. The war among the poor got nasty. Divide and Rule had worked. Aware of these facts, as a skinhead, I oppose the political structuralisation of the subculture but value its Jamaican roots and its, like mine, proletarian origins.



- Have you ever met any straight edge or sober skinheads? Why is drinking such a big part of skinhead culture?

+ Yes I have, although They will always deny it. Drinking its a big part of every single Western culture. Some just take it more seriously than others...

- I understand you've been the Basque country for a bit. What's the deal over there? Is ETA still bombing people?

+ Your informers at MI5 are correct, i've spent a few months in the Gipuzkoa region, in the Basque heartland. Basques might be many things, but definitely they are neither Spanish nor French; their language has nothing to do with Latin, Greek or any other Indo-european one. It was there before those; in 1843, Victor Hugo observed, that, "the Basque language is the land itself, almost a religion"; they are the only native European ethnic group that survives to these days from the palaeolithic age.

Many invaded throughout thousand of years but their independence, one way or the other, stayed almost untouched. In 1933 a referendum claiming autonomy of the basques regions was voted with the B4% of support, but in 1937, the Fascist dictator Francisco Franco took power, banned the language (imprisoning and killing those speaking it publicly) and on the 26 of April of the same year he supported the Luftwaffe in the total bombardment of the town of Guernica (the Basque spiritual capital). Decades of repression followed with torture and executions.

ETA was created in 1958 although the first victim is a Spanish policeman who is shot dead in 1968. the culprit is found and executed. Few months passed and a well known torturer of the Guardia Civil is murdered. Franco then declared the state of emergency and in 1973 nominated admiral Carrero Blanco as head of state. ETA kills him with a car bomb shortly after. 1975 witnessed a wave of public executions by the regime that carried on until the death of the dictator in the same year. Franco's dictatorship was then replaced with a socialist government that opened talks that guaranteed an amnesty of political prisoner and allowed the creation of The Basque National Assembly for 3 of the 7 region. ETA declared a permanent ceasefire that last until a clandestine Anti-terrorist Liberation Group (GAL) that includes member of the Guardia Civil, was formed and started a witch-hunt, operating in Spain's and France's Basque regions, kidnapping and killing suspected ETA members and other dissenters. The spiral of violence and counter violence over 50 years brought the death-toll, until now, to 800 on one side (between policemen, judges, politicians and including about 200 innocent people court in the middle of it) and to 2000 Basque separatist, 1000 present Basque political prisoners who are dispersed in jails throughout the Spanish state and its islands in the Atlantic, 2000 refugees and many "desaparecidos" (people that just vanishes).

In my opinion the main keys of the conflict lay in few main factors. The type of locally sustainable economy (industrial cooperatives are common and land is worked independently by small autonomous farmers) is oppose to the Spanish imperialistic one that, as any totalitarian state, needs an enemy (Hitler had the Jews, Americans had the communists then the Talibans, Italy had Libya, etc...) to justify the police state and can be useful factor during elections. On top of that, for the Spanish side, it would be the economic consequence from the withdrawal from the most industrial regions, from its taxation and the risk that a given autonomy would trigger a domino effect in the areas of Galizia, Catalogna e Asturias, swollen by Franco's reign during the civil war in the '30s. What, I reckon, would end ETA's struggle (or, at least, cripple it) would be the given Basque sovereignty over his own territories, the repatriation of basque prisoners into Basques prisons, an amnesty for refugees / political prisoners not linked with killings and the replacement of the Spanish police (the Guardia Civil) by a Basque force.



- You guys were involved with the Nailgun 'zine that came out a couple years ago, right? What's the deal with that? Any new issues planned?

+ Magazines, doesn't matter how alternative they are, are filled with what is likely to interest the widest range of people and to guarantee higher profits. In brief, these magazine are made FOR the people, on the basis of what is trendy at the moment. Fanzines, on the other hand, are made BY people one can actually relate to, outside the logic of profit; consequently, there is no need nor interest in following any market guidelines.

With both Nailgun issues (0 and 1) we did just that: Punks and Skins writing about what they liked or didn't like, what made them angry or made 'em laugh, experiences of the past and the reality of everyday life. A new issue has been on the agenda for a while, and I'm still collecting material, but we will have to wait and see..

- What about football? Do you support any teams?

+ i don't follow football much although I sympathise Atalanta, Cambridge United and Real Sociedad. Occasionally I've enjoyed a good game and the aftermath of it.

- What do you think of movies that deal with skinheads. Are there any good ones out there, or any which aren't full of bullshit?

+ To make a good film about skinheads you have to be able to understand them. to be able to understand them you have to be one. no shit there. "This is England" portrays a aspect of the director's youth as a skinhead and is one of the few films worth mentioning. On the other hand, documentaries like "World of Skinhead", "Skinhead attitude" and "Skinhead Cross Culture" ask the right questions to the right people, without mess and without fuss.

- What's up next for Overload? A new record perhaps?

+ A new record indeed. The first 1000 copies of the "GodKiller" containing mostly new tracks will be out in autumn. In good DIY tradition, it will be self-released and distributed through friend's alternative distros around the UK and Europe. You will be able to get it directly from us at gigs or by sending us a message at [facebook.com/pages/OVERLOAD/9786392588](https://www.facebook.com/pages/OVERLOAD/9786392588) and [myspace.com/overloadstreetpunk](https://www.myspace.com/overloadstreetpunk).

- Any last words or shout outs?

+ I would like to thank the Cambridge skins and punks for their loyalty over the years and invite the readers to come and see us live! Also thanks to Crucial Zine and those who put efforts in keeping the local scene alive and real.

- Thank you!



Oi! Oi! Oi!

Make sure you check out OVERLOAD's new record.

Oi! Oi! Oi!

WHY METAL BLOWS: PART II

LAST TIME I TALKED ABOUT HOW METAL SUCKS ASS HOW IT'S A TOTAL SUBCULTURAL FAILURE. I GOT SOME FLACK FROM METALHEADS, WHO UNSURPRISINGLY ARE THE TYPE WHO LIKE HORRIBLE BANDS THAT PLAY SLOW OR REALLY THINK THAT THEIR 'ALCHEMY' PLAY-SET MAKES THEM EVIL. MY HEAD IS ALREADY STARTING TO HURT. I STILL HAVE SHIT-TALKING TO DO.

The metal press is full of fucking idiots; if actually speaking or observing metal-heads in their natural environment is not an option, you can figure out the utter stupidity that defines metal as a social and musical phenomenon simply by browsing some of their fabled shitrags, like *Kerrang!*, *Metal Hammer* or (to a lesser extent) *Terrorizer*.

Kerrang! is the totally mainstream weekly magazine and as such needs to shift a lot of 'units'. To effectively do this, they need to lack more of a backbone than a primordial amoeba, because they are 100% committed to the trendy flavour of the week. Hell, even some metal-heads cringe at the mention of this shit-rag, but nevertheless they will put up with it, secretly buy or read it and get all excited at the Download Festival these bunch of cocks have been putting on the past few years. *Kerrang!* will routinely bring up and talk down the very same bands and scenes, if it means that they can sell a few more copies to support their star writers/resident assholes like Borat and that comic book chick 16 year olds beat off to. Remember in the late 1990s when Limp Bizkit were on the cover all the time and Korn were the best thing since sliced bread? Remember how that changed 5 years later when it was all about My Chemical Romance and being metrosexual (the polite word for 'bi/gay-curious') and nu metal became a 'joke' for them too? Fuck knows what they're on about these days. They probably still rate the Offspring and Blink-182 as 'punk' bands (because they fucking sell records, or rather, their back-catalog from yesteryear still does) when they probably haven't heard (of) Aus Rotten or Hibernation.

Metal Hammer is more of a metalhead's magazine. As a monthly rag, they can be a bit more eclectic about the shit they write about, but they still cover the same fucking mess *Kerrang!* does, albeit for an older crowd; they can be as pretentious and novelty/revival-enthusiastic as *Mojo*, being that it is written by balding fat fucks who still think that 1970s hard rock is relevant, but have an 'open mind' about newer bands... namely the Scandinavian death/black metal bands that have a fit goth chick doing vocals. I buy about one issue of this magazine every year and without fail, there is ALWAYS an interview with a photoshoot spread of that week's Lacuna Coil or Opeth: longhairs with beards in a black t-shirts and a Monica Bellucci-like diva in a skimpy white dress. They will also cover crap like Slipknot and HIM because 15-year-old girls listen to them and are susceptible to date-rape. Lame, but good for the transparency of laughs it provides.

Terrorizer is less of a metal rag and more of an 'extreme music' magazine, which makes it perhaps more insidious than the others. For starters, their idea of punk is mostly confined to the crap they get sent (mostly Captain Oi! reissues) and their idea of hardcore is slow metal crap like every Biohazard record and Throwdown. Maybe they see the punk/hc crowd as another niche to sell their juvenile satanism to, or maybe they have never been to a good all-dayer, but the reality is that they are just as misguided as all the other idiot metal-heads who don't quite understand that the mosh-pit is not an excuse to punch people in the face. They also don't seem to understand that shiny plastic discs with a hole in the middle don't make good coasters. What also ticks me off about them is their stance towards politics, whereby they routinely try to disassociate music from political activism, proving that their main goal is to sit on a fence long enough to sell issues. They don't put up with racism, but they have no issue with promoting shit like Burzum or other National Socialist Black Metal crap.

Metal rags like to think of their silly subculture as 'legitimised', under the pretext that record sales and radio air-play are actually worth something. How fucking wrong can you be? If you strive to be 'alternative' in the strictest sense, 'legitimation' is clearly the end of the line, the ultimate failure of your efforts. To be legitimised is to say that you have willingly become another pawn of this horrible culture industry which you claim to rebel against, next to the rest of the castrised 'music scenes', like indie and grunge. That's why most of metal's resistance these days is purely symbolic, from their take on Satanism as a Reverse Christianity, to their unwillingness to take an active stance against right-wing shit plaguing their scene. Why the fuck would anyone want to invest effort in that guilt-ridden scam of a sub-culture?

I believe in hardcore because I like being in margins doing what I want to do, not to get laid, make money or influence people. I read and support fanzines because that's where the shit is happening and that is where you will find true opinion (and not paraphrasing press sheets). Fuck metal and fuck the metal press. Now go break down the walls of your local metal club/pub with the crucial hammer of justice.

TEN SHITTY THINGS ABOUT METAL:

1. Guitar Hero: It's like a metal version of *Dance Dance Revolution* (gaaaaaaay!), designed to make you think that anyone can play like DragonForce.
2. The 'Conan' archetype: The fact is that unless you are in Manowar or filthy rich, you will only look like a fucking scrawny/obese long-hair joke with a plastic sword.
3. Satanism/Paganism: If you REALLY want to stick it to the damn Christians for putting you down, how about you at least grow the fuck up?
4. Guitar solos: The apotheosis of stupidity and baroque flamboyancy, designed to encourage assholes to inflate their egos.
5. Industrial: All of sudden metal-heads think they are as cool as Neo from *The Matrix* and Arnie in *Terminator 2* combined! Have you seen what the average hacker actually looks like? Like the fat one from the *Goonies*. Losers...
6. 'Crossover': It really means that the metalheads have realised that metal is shit, but are still a bit chicken to totally change what they play.
7. Homophobia: For metal-heads owning a Judas Priest record is pretty much the same as saying "*I'm not racist, I have a black friend*".
8. Sexism: I have yet to find a female metal-head who a) isn't a tomboy or b) more than just a pretty coatrack.
9. 'Republicans': There are just way too many conservative right-wing fucking pricks in every single metal scene. Get rid of them.
10. 'Tradition': Most metal-heads like to think of their shit as the continuation of alleged epic shit like Jimi Hendrix or Led Zeppelin. Really? I too once did a ton of fucking drugs and thought I sounded just like Beethoven or something.



BONUS! METALLICA FACTS:

- They fucked with the Internet.
- They cut their hair short.
- Their drummer is fucking horrible.
- The singer looks like an asshole.
- They write long songs that aren't fast.

DISAGREE? YOU ARE WRONG, BUT
GET IN TOUCH ANYWAY . . .

are growing older!

ED ACHE

No attitudes. No bullshit.

THE LIVING DAYLIGHTS
FROM PLAN TO PROGRESS
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VANILLA
ONE CAR PILE-UP * A
7 DAY CON
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BROOTAL RAPH

Thanks to everyone who came down to the Crucial/Plank Fest at the Portland Arms in July. Thanks to all the bands for rocking hard and being cool. It was a pretty sweet day. Turnout was awesome too, so we might be doing this soon again. Here's a taster of some of the action. If you took any pictures, we'd like to see them and use them the next issue. Cheers.

SUNDAY JULY 5TH @ THE P
DDRS: 14.00 - DAMAGE: £

THE HOSTILES * WINK UNIT
DEBUT TV WITH G
PORTLAND ARMS, CAMBRIDGE, UK / 05.07.09
PHOTOS BY DOMINIC BENATAR

SUNDAY JULY 5TH @ THE PORTLAND
DDRS: 14.00 - DAMAGE: £6 (adv) / £8



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growing older!

SUNDAY

PLAN TO PROGRESS
BUSINESS IS CLOSED
HOSTILES * WINK UNIT
SEVERLEY KILLS
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No pos
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No bull

ONE CAR PILE UP



7 DAY CONSPIRACY
THE LIVING DAYLIGHTS

ANONYMOUS TIP



NORWICH-STYLE PYRAMID ACTION



THE LIVING DAYLIGHTS

THE LIVING DAYLIGHTS
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SUNDAY JULY 5TH @ THE PO



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SKOTINI PLEVRA are a hip-hop group from Athens, Greece. The band is comprised from MC's ISVOLEAS and GELOS, while DJ BEDMAN spins the records on the decks. Yeah, You might be thinking to yourself 'CRUCIAL 'ZINE has sold the fuck out', but lets get some shit straight; this band has a lot more to say than any shitty guitar band out there at the moment and (more importantly) keeps everything a lot more real and DIY. They are what I call a 'serious' hip-hop band. There are no songs about bling, champagne or sportswear. This shit is real. If you can't find their record, you can always drop by the Flat and I'll spin it for you...

Q's: Ioannis // Pics: myspace.com/skoteiniplevra

So, how did Skotini Plevra kick off? Why didn't you carry on as Alfa Gamma?

Skotini Plevra actually took place in 1997 when Gelos & Isvo met in Galatsi and started rapping in the parks and making home tapes. First of all they were true friends even though they were 2 different characters. Soon they met Taraxias and Jimmy Dee and Alfa Gama was created. The group was representing the underground voice of Athens but when Taraxias went to the army, he came back with different feelings about his people. Gelos and Isvo were working on some underground music for Skotini Plevra back then. It was a matter of time that everybody followed their path, Taraxias decided to follow Family the Label for his solo album, Dj Jimmy Dee disappeared, Isvo was working for Tigré Sporakia and for his solo album and Gelos decided to stay out of all this cause he felt that everybody was trying to put themselves in the front line first, and then the group.

How did you guys get into hip-hop in the first place? What made you want to pick up a microphone and rap, instead of sing in a more conventional 'pop' way?

Gelos started listening Hip Hop because of his older brother, DJ Bedman. He was a hip hop DJ from the early 90's with a decent vinyl collection and it was a matter of time so as to start being familiar with it. Gelos then, introduced the whole thing to Isvo and this is how it started. The mic was the one that both we were intrested in so we started exploring it on our every chance we had. We liked boomrap from the very first moment so this is why we did not make any attempt into commercial pop or anything else.



What 'Dark Side' does your band name refer to? Are you massive Star Wars fans like we are?

'Dark side' is the dark side of our world. Everything moves for a benefit of somebody else. For whatever action there is someone that waits to tare you apart and break your neck in order to go higher. This is what we try to speak about in our songs, so as the youth to start and waking up. We do not like to be a part of battle rap, we want a meaning in every single word... Bedman is a big fan of Star Wars though, not us.

What do you guys do outside of music, when you're not recording, producing or performing live? What music do you listen to?

Isvo is married, he has a wife and a son. He lives in Kalamata City and works in the field of Aluminium for construction purposes with his father. Hip hop is not our first priority you see. Gelos is working as a cook in a big hotel in Athens. When all obligations are not taking place we mostly prefer to be with friends and have a good time. Besides hip hop we like other kinds of music such as Greek rebetiko, reggae, soul, funk, acid jazz, latin, trip hop, drum n bass and whatever else is good to our ears.



How important is 'Do It Yourself' culture in your work? Why do you give your mixtapes out for free?

It is important because only if you do it by your self you care for it like nobody else. Mixtapes were given free in the past because the music industry in Greece is not so good so as to show to the people how you think & make music at a current moment. We cannot wait for a music company to decide when an album will come out, so we give it for free. The "Warriors of Life" LP was delayed a year and a half for this reason.

How do you feel about political hip-hop, like the earlier Terror X Crew records or more recent stuff from Javaspa? What sort of politics (if any) do you try to promote with Skotini Plevra?

If you hear 'Polemistes Zois' you will realize that we do not care about politics. We care for the people and nothing else.

What about the 'bling-bling' culture? Is that a part of hip-hop or something else? Does it have any place in hip-hop?

No, it does not have anything to do with hip hop. It is the cancer of hip hop. Every 10 years or so something new comes up, it stays for a while and after it disappears. Before 10 years we had R'n'B. Now we have this, believe me it will not stay for ever. Hip hop heads know it is crap, R'n'B was also crap before and some how it comes to the end.

What is your opinion on the legalisation of drugs? Do you think that it's ever going to happen and if not why? How would you do it?

We think that everybody is free to try and use whatever he wants but do not disturb or taking advantage of other people. People should at least know that you become an addict and that there is no way back. We explain this in a story in our song "Mia synithia kaki" on the Polemistes Zois LP. It might happen one day but we think for light drugs (such as weed) and a big reason is that for a small quantity if they catch you you can go to prison for this. If we had the power we would do it like in Amsterdam for everybody to be happy.

I used to feel that there was a bit of resistance from the punk crowds in Athens in accepting hip-hop and vice versa. Lately however, that seems to have changed and the kids aren't afraid to mix it up a bit. Why do you think this is so?

Terror X Crew did it first in Greece. Whatever you mix with hip hop is nice, but a good result is the mission. This is hip hop, you sample from whatever you think it would be nice and you produce an outcome. People will judge if it will be correct or not. It is not a punk issue only, it every music issue.



I've been away from Athens for almost a decade and have lost touch with the local hip-hop/rap scene. Is there still animosity between Low Bap and hip-hop kids?

Honestly we do not know, what we know is that things are not like they used to be.

What Greek hip-hop/rap bands (past and present) would you recommend to someone who's never heard any of it before?

Terror X Crew, Zontani Nekri, Alfa Gama, Taki Tsan, FFC, A/E, Harmanis, Boras, Giants, Stihima, Flowjob, Phase 3, MC YINKA, Paramboles,the list can go miles and we do not want to forget anyone. The level of underground hip hop is in a very good level in Greece and especially in producing. The music industry is very bad.

What can we expect from Skotini Plevra in the future? Any new records, singles or mixtapes dropping soon?

Sure, an album will drop in the future. "The Next Day" will be the title and we hope it will not delay as much as the first LP. New Isvo album is comin out soon "Gege" and Gelos is finishing his first solo LP "Metaxi Oouranou Kai Gis" (*Between the sky and the earth*).

Any final words, comments or shout outs?

I wish everybody be healthy, happy and keep on fighting because nobody will give you for free anything. Keep Greek Hip Hop as true as you can.

How to be a...

STRAIGHT EDGE

NIGHTMARE

Straight Edge is typically a cool thing, despite what the occasional Mohawked, leather jacketed idiot might claim. How can you really argue against someone not wanting to clog their arteries and contract every possible venereal disease, to the awesome sounds of hardcore? Whether you are the sort of built-like-a-brick-shithouse jock who intimidates others with different opinions than your own, or the vegan, animal rights, jiu-jitsu pit-fighter militant type who is an expert on why smoking bong-load after bong-load before fingerbanding some 16 year old groupie before a show is bad, you need to make sure you get it right yourself before you can proceed to indoctrinate others. Too many edge kids get it all wrong though, so here is the concise guide to being 'that straight edge asshole' at the show...

X'THE FUCK UP

This goes without saying. You need to demonstrate your ability to conform to a sheepish mentality, just like all the other drunken, drug-taking pricks who insist on informing you that they like bands from 1985. If the haircut fade, Youth Of Today shirt or ripped stomach doesn't make it obvious, you need to get those X's down for maximum visibility. Make sure you use fat markers (or a needle and ink), otherwise there is a good chance the doorman might think you're trying to sneak into the show and not pay. A t-shirt with a slogan like 'If Smoking Doesn't Kill You, I Will' or 'I'm Straight Fucking Edge To The Maxx, faggot' is an excellent accessory. Make a point of flashing your fists a lot at other people, particularly if they are smaller in size than you are.

PREACH.

Preaching is done by way of chastising anyone foolish enough to talk to you who is visibly not edge, i.e. holding a pint, smoking a fag outside, shooting up heroin or asking your to spit on his fingers before he date-rapes someone else. Before engaging in conversation (or rather monologue), you should point your finger a lot and assume an air of superiority. Your first (and possibly only) step is to explain to them in a firm voice that what they are doing is immoral and will lead to their death. Of course, whether that death comes by health-related complications in 4-5 years or later that night by your fists (read next bit) is of no consequence, but make sure you scare the shit out of them. Make yourself understood that you are disappointed in their actions and that you thought they were your friend by employing the rhetoric skills of knuckledusters, particularly if they are smaller in size than you are.

BE VIOLENT.

Nothing speaks louder than demonstrating the benefits of a healthy lifestyle, by way of being able to inflict mass damage on other people and property. Violence and a reputation will help you start a crew, which will allow you to extort touring bands and become a real gang or t-shirt company. Make sure your highly-visible X'd up fists are complimented by steel-capped Nike Air Jordans I or III's, so the drunk-driving punker faggots know somebody a) edge and b) supa-fly beat ten shades of shit out of them. Get extra aggravated whenever they get their blood on your shirt (it's got ALCOHOL in it!) or attempt to grab onto you as you pummel them into a six-foot ditch. Remember, you are beating sense and morals into them and the 'crunch' of their bones means that they are slowly -but steadily- starting to understand their wrong ways, particularly if they are smaller in size than you are.

How to be a... **DRUNK ASSHOLE**

Drinking is typically a cool thing, despite what the occasionally crew-cut, homo straight edge asshole might claim. How can you really argue against someone needing that extra push in the right direction by way of the world's oldest social lubricant? Did you know that if you buy a round of tequila shots down a club there's a good chance you might get laid? Or have you ever actually experienced the awesomeness of driving an SUV after knocking back a couple six-packs? Too many drunks get it all wrong and don't know how to be obnoxious enough, so here is the concise guide to being 'that drunk asshole' at the show...

DRINK EVERYTHING.

This goes without saying. You need to demonstrate your ability to conform to a sheepish mentality, just like all the other sober pricks who insist on informing you that they like bands from 1985. If the beer-gut, leathery skin or bad breath aren't enough, you need to gain maximum visibility by constantly clutching a large glass, bottle or can approximately one foot away from your mouth; you need to make everyone jealous for being in the position to consume large quantities of alcohol on any occasion. You should wave your drinking receptible around people, particularly if those around you are younger or smaller in size than you are.

ANTAGONISE EVERYONE.

Drunk people get away with more shit than sober people, in some cases even murder! To really have that 'asshole' effect on others, you need to be antagonistic towards everyone. That involves claiming supreme knowledge of everything and the conviction that what is beneficiary for yourself and your interests is the *de facto* rule of law. Make sure you let everybody know they are always totally wrong when they have an argument or disagreement with you and don't be afraid to become increasingly illogical, aggressive and when all else fails, violent. Regress to a schoolyard bully, particularly if those around you are younger or smaller in size than you are.

FUCK EVERYTHING.

Another staple in being the perfect drunk asshole is to fully allow your bestial to self take over at the drop of a hat and aggressively attempt to court any suitable (or unsuitable, for that matter) sexual partner. This might appear as an extension of the previous lesson on antagonism, but this differs in that it targets people differently and will garner immediate results from those around you who have been intelligent enough to not play along with you. Be prepared for intense physical activity (sex or fighting). Disregard any rules of etiquette, social convention or otherwise; everything and everyone is game as long as your genitals are being pumped with blood and hormones, particularly if those around you are younger or smaller in size than you are.



ZINE/BOOK REVIEWS

Reading sucks, unless of course there's pictures with mad shit going on. If you are going to read something, make sure it's **home-made** or crucial. This is the latest we've read...

Mild Peril #14 Seriously, if you haven't picked up an issue of Mild Peril, you are missing out on some serious good 'zine action. The latest issue from Pete and Dean has interviews with Dorian Gay, Kunt and The Gang and (the illustrious) Sam Russo, among others, an amusing Norfolk dialect guide and a pretty sweet skateboarding guide. If I wasn't as overweight (women read: husky and hung like a horse), I would probably dig out my antiquated board to break my head and ruin the steps around the Parthenon. There is also a remarkable number of bands' records reviewed which I have no fucking clue about, so there's a good chance I'll be spending some of the millions of profit from Crucial 'Zine on some new records instead of coke and dirty hookers. Can't wait for the next one! (bob) myspace.com/mildperilzine

EXTREME METAL: MUSIC AND CULTURE ON THE EDGE by **Keith Kahn-Harris** There only maybe two things that are cool about metal. One of them is DragonForce and the other is Grind. This book is more about the latter. Kahn-Harris' definition of 'extreme metal' includes everything from Death and Black, to Goth, Doom and Grind, so already you can see that there might be a few problems in examining all of that crap together. He does tend to focus on the Black Metal crap more than the others though. This is probably the first book-length research of this kind of aural bullshit, so it can be a bit basic, detailing shit about the scenes, practices and bands. The word 'transgression' and the concept of scene points ('capital') pop up a lot, so the sociologists should lap this right up. I get the feeling he's trying to say that traditional types of heavy metal are a total fucking joke and that the Black Metal dudes have tried to make a serious political, social and music form out of it, so (they way I see it) they are inherently going to end up becoming even bigger fucking jokes themselves. Like that Burzum guy who probably thinks he's some sort of modern Nietzsche when he was burning empty buildings and trying to out-black metal his band mate by stabbing him. What a douche. This was a pretty cool read, with some cool pictures in it, which provided some inadvertant humour. Anyone dressing up like a fucking vampire, sorry, *vampyr*, over the age of 13 probably needed more hugs and/or a SNES when they were growing up. Or they need to get laid more. (bob) kahn-harris.org and bergpublishers.com

Just Say Yo! #2 The first issue of this 'zine was written entirely in French and had a different title, so you might as well call this the first one. I picked this up at the Dead Vows/Kingdom show I went to in Athens this summer since the cover had a pair of ripped up Old Skool Vans and there was an interview of Get The Most. I'm really glad I picked it up. Other bands that are interviewed are Antillectual, Death Is Not Glamorous (whom I still think are waaaaaaaaaaaaay overrated), Frank Turner (whose band fucking sucked, but everyone seems to think were awesome), Sink or Swim, Nine Eleven and Comadre. The interviews are superb as they are extensive in length and read more like chats (even the email ones). Unfortunately apart from some record and 'zine reviews, there's nothing else, no articles or rants (the 'intro' don't count), so I was a little bummed out about that. I get the feeling that Nab, the person behind this, is totally into his youth crew and the edge. If I were to compare this to something else, I'd say it looks a bit like Diogo's Wake Up And Live 'zine. I was pleasantly surprised by Nab's command of English, since based on my interaction with French people they either refuse to speak English, or they can barely string a sentence together. No idea when this came out, but a third issue would be awesome if there were articles or rants or something. (bob)

Check it out at less_than_nab@hotmail.fr

Angry At The Bus Stop #5 (Spring/Summer 2009) I was first made aware of this Nottingham based zine after the release of Crucial issue 3, they got in touch so we swapped a few issues, If you havnt had a chance to read it I would get up off your arse and get hold of a copy. Angry at the bus stop has a really unique look with some awesome illustrations. The Spring/Summer 2009 issue has interviews with Inner Terrestrials, Dick Lucas, a write up about Gogol Bordello, Obama's Inauguration and London Zine Symposium 2008. I'm sure if I'd known about this year's event we may have made an appearance to peddle our general ignorance and hate-mongering. An awesome 'zine and im looking forward to the next issue. (dom) myspace.com/angryatthebusstop

WWHRD#1 & 2 This 'zine is entitled 'What Would Henry Rollins Do?', hailing from the great city that is Norwich and is put together by people behind Dorian Gay. It actually makes a lot of sense if you think about it. Don't let the title fool you though, this is not a love letter to Henry in 'zine form. There's a lot of content here, nicely written, that will keep you entertained for hours. Great for both the long night bus/train ride home from an awesome show as well as for that early morning shit when everything still seems awesome in life. You know what I mean. Now, each of these two monster-sized A5 issues is crammed with interviews, rants, little stories and other funny funny stuff. Among others, there's Henry Rollins (obviously), Ian MacKaye, Paint It Black, Lonewolves, Fast Point, SSS, Doomriders and Maths. The interviews are interesting reads, with the Rollins and MacKaye ones to be really informative and entertaining. I suppose that's to be expected by those H/C veterans though. The layouts are a bit plain, but don't tire and more importantly they've used decent-sized fonts so it won't strain your eyes. If we could afford to release Crucial 'Zine as a 72-pager, we'd use a bigger font-size. Along with Mild Peril, this is one of my favourite 'zines out there. Really looking forward to the third issue, wonder which 1980s USHC icon is going to feature. Jello Biafra maybe? Find these today and pick up the Dorian Gay EP for the full effect. (bob) myspace.com/wwhrdzine

Mild Peril #15 Possibly my favourite zine at the moment, Mild Peril is worth its money unlike some other zines I've read lately. Unlike these jokers from crucial. The Norwich boys bring you yet another awesome issue with interviews with Chuck Ragan, Bloodshed Remains (brutal Austrian Hardcore, check em out myspace.com/bloodshedremains) and a cool interview with slim limbs front man, who is also the owner of drift skate shop in norwich. Dont forget to always represent your local skate shops, record stores and promoters! Not forgetting a pretty comical look at guitar hero and why it sucks and some truely inspired bad tattoo flash by norwich artist Morley AKA William Wright. A touch I love about Mild peril is the upcoming issue release dates, shows they actually have some organisational skills with release dates for the next 4 issues in advance! Now there isnt enough swearing in this write up so erm.... CUNT (dom) myspace.com/mildperilzine

Clipper Guts #1 This 'zine must be pretty old by now, I'm pretty sure I saw something about issue #5 being out. Anyway, I got this from one of my bi-monthly 'zine buying binges on the Internet and I've got to say I'm a little indifferent to this one. There are some funny bits in it, like a piece on drugs through the centuries, but overall this reads more like someone's collection of scribbled rants, thoughts and ideas from the back of a second-year Uni student. There's a bit of an indie/brit-pop thing going on, music which I can't stand a bit. I suppose first issues can always be a bit sketchy, so I'll look into newer issues to make up my mind about this. (bob) myspace.com/clipperguts



HAVE A 'ZINE? YOU ARE AWESOME!
WE WANT TO READ IT! HONEST!
SEND IT TO US!



no bullshit and no fucking about

one-sentence reviews

by dr. mosh

straight to the fucking point!

Anchor - Kiss Dreams Goodbye 7": Pretty sweet, if a bit average, new school youth crew.

Kingdom - The Rage That Guides : (Hot) Chick-fronted Philadelphia vegan straight edge mosh that really demands your fucking attention.

Colin Of Arabia - Snitch 7": A bit less thrash and lot more awesomness by Boston's crucialest ex-Marine.

Bane - Reckoning Day (10th Anniversary) 7": Empirical proof that *Bjork* can bring the mosh.

xJIHADx - Second Attack: If you're straight edge and want to rap and don't have a black kid spinning some dope records in the background, stick to playing metalcore or something.

Fall of Efrafra - Tham EP: Only a band like this can 'reinterpret' one of its early songs and make a fucking epic Wagnerian crust/thrash/punk ride out of it.

Death Before Dishonor - Our Glory Days 7": Bridge 9's combined answer to *Hatebreed* and *Pennywise*.

End of a Season / Many Men Have Tried - split: Mediocre metalcore vs. mediocre metalcore with a pretty good cover of the *Sting/Police* staple 'Message In A Bottle'.

Black Fag - Black Fag: If you 'got' any of the other queerXcore bands, you will 'get' this too.

Grips and Tonic - Free Shit (D/L): *Deez Nuts* + *Louie Knuxx* = Dom fills a cup.

Fucked Up - Two Snakes 7": I'm pretty stoked they've gone back to doing 7" singles on tiny labels again, aren't you?

George Carlin - What Am I Doing In New Jersey? 12": Play this after your *Reagan Youth* and *Die Krautzen* vinyl to get the full Reaganomics experience.

Easy Star All-Stars - Until The Day: This is actually made me wonder why these pot-heads don't write more of their own shit.

Εισβολέας - Νταλαβέρι με το γνήσιο: Γαμάει μαντόνες.

Comeback Kid - Through The Noise: Live records don't get much worse than this plastic piece of shit that feels to be a way of fulfilling a Victory Records contract.

Iron Mind - The Sun Has Set 7": Australian, tortured and brutal to the max.

La Coka Nostra - A Brand You Can Trust: This is more hype than substance, so stick to your old *House of Pain* or *Necro 12"s* if you like to hear white people rap.

Moby - Wait For Me: Another epic win.

Less Than Jake - Slayer 7": I don't know why I bothered tracking this down, it's fucking horrible.

Hammers - Year One: I can see why Christian from *Battleska* likes this, it is very beard-friendly.

Outbreak - Work To Death 7": Don't jump ship yet, they still have a few good thrashy numbers to share.

Parasitic Skies - Embers EP: Scrawny kids with 6-inch hoops in their earlobes and Converge tattoos on their throat might call this 'hardcore', but everybody else knows this is crap metal.

Youth Of Today - Tossed Salad Days: You don't want to miss out on a band that can piss off *Have Heart*.

Project X - The Edge of Quarrel: Not quite what you'd expect it to be.

Reaching Hand - Threshold EP: Portugal consistently puts out totally awesome youth crew.

Wu Tang Clan - Chamber Music: If you ever thought *N.W.A.* shoulda carried on without *Eazy-E*, you might enjoy this ODB-less Wu Tang record.

The Guilt Show - Before They Know We're All Dead: This sounds like a faster Fat Wreck-era *Sick Of It All*.

Poison The Well - Tropic Rot: It has its moments, but it totally lacks the crucial mosh.

Soul Assassins - Intermission: I thought this might be some sort of *Suicidal Tendencies* record, but instead it's average Cypress Hillish gangsta rap, where the 'fat' one doesn't sound constipated enough.

Reveal The Truth - Reveal The Truth: Finally, some kids remembered what *Minor Threat* and *Cripple Youth* sound like and don't fuck about with the recipe.

The Process - Vultures of Human Decay: Ripping, thrashy, desperation-fueled, chaotic hardcore/punk.

Trial - Are These Our Lives? [Remastered] 12": Cheap as chips and one of the hardest 1990s 'core records.

Cro Mags - Age of Quarrel (REMASTERED) 12": Unless you got an original pressing somewhere, burn your copy and pick this up to put some money in John Joseph's pocket.

Run With The Hunted - Everything Familiar: Imagine what *Comeback Kid* would sound like if they liked *Trial* a bit more and weren't on Victory Records.

Bun Dem Out - The Few The Deep: Listen to in case you need a heavier *Knuckledust*.

The Stupids - The Kids Don't Like It: No, the fucking kids love thrash poppy punk hardcore.

Megadeth - NEW LP: Just as irrelevant as *Metallica* ever was.

The Hope Conspiracy - True Nihilist 7": I haven't heard any of their shit since 'Code Blue' and I get the feeling I haven't missed anything.

Insane Clown Posse - Bang Pow Boom: SWING SWING SWING CHOP CHOP CHOP!

Lewd Acts - Black Eye Blues: If you thought hardcore got as crazy as *Ceremony* think again.

Lewd Acts - Lung Patrol 7": If you ever need to feel pissed off about something, this 7" is for you.

Review Policies

- If we have to buy it or download it, you only get one sentence.
- If you send us a copy of the real thing, you get 4-5 sentences.
 - If it SUCKS, you will be told it SUCKS. Deal with it.
- You can bribe us with money, marijuana, pints, sex (no fat chicks) and XL shirts.
 - Don't send us you emo/indie/pop/jazz record and expect us to like it.
- If you claim to be a 'hardcore' band and sound like Atreyu or Trivium, we will laugh at you and call you a 'faggot' next time we sneak in at your show to beat up your 'fans'.

full-length reviews

These records get full-sized reviews because some cool cats gave them to us for free, they are DIY demos, or records from local bands. If you want to see your shit reviewed here, get in touch with us, yeah? Don't be a cheap-skate, support your local 'zine! reviews by ioannis

Open X Wide - Japan Youth Crew Discography: Sweet, finally a Japanese punk/hardcore band that doesn't sound like Hi-Standard! These dudes mosh it up in that Champion and The First Step way, you know, taking youth crew out from the 1980s and dropping some early 2000s melodramatic awesomeness in there, via driving solos that bring out the breakdown and mosh parts. If you are accustomed to any of the South American 'core, then the 'not-quite' vocals won't be an issue because you will be two-stepping or bouncing from side to side in your bedroom. Extra high fives for covering Rancor and BOLD! myspace.com/openXwide and myspace.com/keepitrealhc

Taste The Floor - Taste The Floor: This band come from Italy, a country I only used to care about for giving us pizza, Juventus and the Cripple Bastards. By the likes of it, I've been missing out on some good hardcore. Taste The Floor have a new school approach to their 'core that seems to be influenced by the 625 school of thought (short, loud and fast). Everything has been recorded on 11. I listened to this about 5 times in a row during a Call of Duty Base Assault marathon and I dominated. If you wear your mesh hat with the peak turned upwards, this is for you! Extra extra high fives for covering Scholastic Deth! Why don't more bands cover Scholastic Deth? myspace.com/tastethefloor and myspace.com/keepitrealhc

In Defence - In Defence: I am not sure where this band comes from, but I get a feeling we would totally bro down and have lots of crucial fun if they came to Cambridge. Not only have they totally mastered the trashy/crust sound of early R.A.M.B.O. and Lights Out, they also have a sense of humour and appreciation for Star Wars ('No War But Star Wars'). This discography of sorts has 29 songs in 45 minutes. Most of the songs are fast and have a sweet mosh part in them. This is music for the kids who wear flannel in the summer, ride their skateboards until they fall apart and throw bottles at cops. They have their heads screwed on right too: 'Fuck Scene Politics, Lets Mosh' and 'No Racist Attitude' speak volumes. Amazing stuff. myspace.com/indefence and myspace.com/truetothegamerecords

Faithreat - Back To The Pit: This is Volos, Greece's answer to Municipal Waste, so you should know what to expect: all the best parts from yesteryears' thrash mixed with the old-time NYCH crunch of Agnostic Front and the Cro-Mags. They feature members of the now-defunct Disharmonic. This is very good thrashcore that I haven't stopped listening to for about 3 weeks now. My former metal-head of a friend Spyros totally digs this and that says a lot. The artwork is fucking awesome too. I used to think that all the good bands in Greece came from Athens and Salonica, now I know that's not true. If you are a metal-head and want to be weened off your addiction, START HERE. myspace.com/faithreat and myspace.com/keepitrealhc

Ed Ache - The Vagon Poetry Sessions: Ed Ache, better known as the chill dude who fronts I.C.H. has been playing solo acoustic shows with a ukele for some time now. This release is available for free on his website (URL at the bottom) and includes 29 songs that lasts about an hour, some of which are acoustic ICH tunes and some of which are totally new songs. Ed's songs are full of insightful and humorous observations of everyday life in Britain that provide the lyrical layer for his chilled, skanky and intimate acoustic guitar-driven songs. His live performance is pretty close to the I.C.H. experience, so don't miss out on this. Just in time for drinking beer at the beach. myspace.com/ichcolchesterpunx and i.c.h.bod-net.co.uk/edache for a free download.

Disharmonic - Disharmonic: Proudly proclaiming to be a 'no-core' hardcore band, Disharmonic from Volos lived up to this characterisation, flirting with deathcore, contemporary metalcore and more traditional NYHC sounds all the way through. This record, if I remember correctly, took a while to get together, during which time they broke up, but completed in anyway. They were also one of the first Greek bands to actively promote straight edge, which is pretty damn crucial if you ask me. Lyrically they speak out against racism, sexism and the other 'isms, as well as championing DIY and solidarity. You can still get this if you message Apostolis nice about it. myspace.com/disharmonic and myspace.com/keepitrealhc

SMASH - Demo 2009: I hate the fact that when you ask most people about Australia and music they instantly refer to AC/DC. Fuck that lame-ass hard rock bullshit. SMASH come from Brisbane and rock the Cro-Mags and Sheer Terror vibe, you know, the one that includes shouted vocals, creepy crawly basslines, all rounded off with a 'negi' straight edge vibe. I bet their live shows are populated by kids in Project X and Judge shirts who don't smile a lot and mean business in the pit. The lyrics for 'Get Out (Part 11)' pretty much won me over: "You're making noise but I don't hear a thing, too many shirts and not enough songs. Get out! Take your metal and pop punk and get the fuck out of my scene! Get out!" How fucking sweet and straight to the point is that? myspace.com/smashHC

Dead Vows - Bad Blood TAPE: Fuck yeah, I don't care how 'retro-cool' or redundant you might think tapes are, but they fucking rule. Tapes are as awesome as vinyl, with the added bonus of being about 1000% more portable. Dead Vows rock the whole 1980s USHC and Eurocore sound. Think screamed vocals, think Misfits-like aesthetics, think Minor Threat and Manliftingbanner and you are on the right path. I got to see these dudes rip it up in July and the live experience is incredible. One of the strongest underground Eurocore bands out there at the moment with an awesome message. Don't miss out!! myspace.com/deadvows and myspace.com/keepitrealhc

Collapsed - Demo '09: More Aussie hardcore, this time from Melbourne and in that heavy, brutal metalcore kinda way. They don't really fuck about with too many guitar solos to detract from the mosh-heavy riffs, so they fall somewhere between Madball, Length of Time and Bleeding Through. The singer sounds like he's had his vocal chords scraped with sandpaper. The production is super-slick, so this could easily have been released as a 7" or proper CD/ED and you wouldn't tell the difference. I'm not too keen on this sound because it's a bit too metal for my tastes and lacks a bit of the punk attitude I feel a lot of bands overlook these days. This will probably keep the windmill and ninja-kick brigade happy, but I will probably sit at the back and wait for the next band to come on. myspace.com/collapsedmelbourne and myspace.com/xonpointrecordsx

Outlast - New Jersey Straight Edge Demo '09: This Outlast comes from the Garden State, not New York, Sweden or Australia. They deal in modern melodic youth crew with nods to the 1980s, so think Go It Alone, Champion and Betrayed, in fact think of all the good bands that have ever released something on Rivalry Records. As you'd expect this is a seriously gnarly posixcore band. These 5 crucial jams and (INCREDIBLE) intro in just over 10 minutes is pretty much the guide to releasing on a really powerful and memorable demo. The intro riff to 'Reach Out' is fucking insane. The cover has an X'd up rhino busting through a wall, how fucking cool is that? Don't be a fool and check this out with an open (if not sober) mind. myspace.com/outlastxxx

Reveal The Truth - Demo 2009: Not sure where these dudes are, but from the sound of it, they sound like they recorded this in the late 1980s with Don Fury... or possibly in someone's bedroom two weeks ago. Either way, this is total 1980s USHC worship. Seven short, fast songs that don't fuck about and go straight to the point in under nine minutes, so you know this rules. I can imagine their singer 'exorcises his demons' on stage at shows and the guitarist probably can't stand still for more than 5 seconds at a time. Kids with ADHD and Broken Bones or Void back-patches know what the fuck I'm on about. Split 7" with Outlast (see above) out soon too! Fuck yeah. myspace.com/myspace.com/revealstraightedge

Beverley Kills- Demo 2008: Having seen this band rip up in Cambridge, I was looking forward to this. They are an all-girl punk band from Cambridge who DON'T sound like Hole, the Distillers or Paramore. They are a good band. Instead, if you are the sort of person who actually likes the early Green Day records (and about 80% of other bands) on Lookout! Records, this is a band you want to look out for. Unfortunately there are only two tracks here, which left me wanting more. I'm sure there'll be more stuff soon, so until then make sure you see them live. myspace.com/beverleykills

In The Hollows - Demo 2009: I'm not too sure about this. They have that noisy, sorta thrashy and chaotic punk sound that isn't really hardcore or punk. They remind me of Jealous from the UK, if that's any help to anyone. This kind of music leaves me mostly apathetic because I get the feeling style is high on their priority list. The only things that would totally make this unlistenable would be a fucking keyboard/cello deal or a fucking Smiths cover, which I bet they considered, but left it out at the last moment so they don't alienate the punk/hc crowd just yet. Scene chicks with Misfits fan-club tops will probably like this. I sure don't. myspace.com/inthehollows13

Sacred Pledge - The Struggle Continues DEMO: Fuck me, this is probably the indicated way of really trashing hardcore. Let me break this down: mosh-metal music that pretends to be influenced by Madball? Check. Undecipherable third-rate 25 Ta Life-esque lyrics and vocal performance? Check. Ridiculous, over-the-top pseudo gangsta themes of 'justified' violence? Check. A very sketchy-sounding song entitled 'Crush The ZOG' that will most likely give them a reputation as boneheads? Check. Congratulations, you have managed to give hardcore, straight edge and their scenes a bad name. Go the fuck away, you are seriously taking up too many resources. myspace.com/sacredpledge

Swollen Eyes - Self-Centered DEMO: I got a hold of this band's demo when I was going through some thread on punknews.org. Typically, that site is full of the sort of bearded, flannel-wearing types who like everything on No Idea and/or featuring an acoustic guitar, so I expected this to suck much ass. Instead, this is pretty awesome 1980s style USHC that falls somewhere between Minor Threat and Bracemar. This is short, pissed off hardcore that goes straight for the throat and doesn't fuck about with intros and acoustic parts. Fuck yeah. Just like momma used to make it. So if you need your dose of short, loud and fast hardcore to get your hairy flannel-wearing ass outta bed, download this bad-boy. myspace.com/swolleneyesxxx

Santa Karla - At The Mouth of Madness (Demo): Santa Karla's two tracks on the South East HC compilation (see last issue) where pretty sweet, so I shelled out for this new 3-track demo on Fist In The Air Records. The production on here is immense, so this could well be a proper EP. Semantics aside, the music is a lot more powerful, with the breakdowns descending into the underworld. This feels like slow-motion epic torture, with demons in hell fighting angels in some post-Apocalyptic barren field full of electrical storms, exploding volcanoes and mountains of skulls. Kids who like Hatebreed and (old) Throwdown will get a kick out of this. myspace.com/santakarla

Wiretap - Demo 2008: I don't really know any bands from Wales, apart from lostprophets and we can all agree that they suck just as much (if not more) than their obvious main inspiration that is Linkin Park. If you actually own or listen to Linkin Park (even 'ironically'), you are probably the sort of person who really needs the help of Crucial Zine to figure out what the fuck is wrong with you. Anyway, this is fairly average UKHC along the lines of the new wave of bands that rip off one part Cro-Mags and one part Sheer Terror. So think of Dirty Money or Cold War and you're about half-way there. High five for making the CD look like a 5" vinyl record. The production sounds like a demo should, which leaves a bit to be desired, so in all honesty the live show is probably going to be a lot better. I'm on the fence on this one until I see them live, the 'props' track makes them sound a bit like idiots. Still, some of these songs are pretty bitching. myspace.com/wiretapsw

Into The Dust - Demo Tape 2009: This ain't no meat-and-potatoes 1980s USHC that we have grown fond of over the years. This is more like the 1990s metallic hardcore stuff that sounded more like metal than anything else. I'm getting a Misfits/Integrity vibe, which probably sounds pretty cool, but I just can't get into it. I can't stand these kind of screamed vocals for too long, by track 3 or 4, I was seriously losing interest. The lyrics are the fairly typical dark themes, relationships gone wrong, world is fucked up kinda thing. This pretty limited, I got number 38 out of 50, so if this is your thing, you should check it out pretty soon. myspace.com/intothedustuk

Never Again - Demo Tape 2009: Holy shit, this is how to make a demo tape in 2009. Awesome minimalist cover, fast-paced 1980s-styled modern hardcore and a white tape. The production is not too polished, nor is it rubbish, so it neatly falls into the demo category. They are an edge band and have some pretty cool clips from movies inbetween songs about drugs killing you and stuff, so kids with their heads stuck in a paper bag sniffing glue will probably hear some mindblowing stuff. Think Internal Affairs meets a modern SSD. I recommend you listen to this in a dingy black van, doing 87mph down graffiti-infested alleys at 2am after a night of high-fiving and stagediving for maximum effect. Seriously, track this down. myspace.com/neveragainxxx

Take Courage - Demo Tape 2009: The packaging and artwork of this tape is pretty damn sweet. The tape is spraypainted silver on black with a Tragedy kinda looking logo on the one side. The music, as you can probably imagine is what I'd call 'dark-wave hardcore', without that meaning this has anything to do with darkwave (the music) or being a goth. They have a bit of that modern Scandinavian crust sound mixed in with something as bad as Gallows. It's probably the vocals that let me down, but the music is pretty groovy at times and the drummer puts on a good show. I'd like to hear more before I make up my mind about them. myspace.com/takecourageuk

Torn Out - The Struggle Continues DEMO: Wow, I am really humbled by this. I loved the 2-track demo they sent me a while back and they sent me their full-length record out of the blue. First off, the artwork is fantastic and folds out to a pretty neat collage. The music (guitar & bass) is a pretty bouncy version of acoustic/folk-type punk, with shouty vocals. I'm digging the inclusion of a lyric sheet. Some of these songs have some pretty crucial lyrics, like '10 Steps To Great Abs' and 'Soul of These Streets' (my personal favourite). They have also included a cover of Descendents' epic tune 'Bikeage', so I'm guessing at least 1 in 2 readers will be checking this out asap. Fans of Ed Ache, Sam Russo and Scroobius Pip should take notice! myspace.com/tornoutuk

One Step Down - Demo 2009: Ever since the Volunteers broke up, East Anglia has been a darker place. Luckily Bury St. Edmunds has a remarkable supply of quality UKHC bands and One Step Down are definitely one of the better bands. These songs remind me a bit more of Trial than their last Demo, which is a good thing by anyone's standards. The songs have more than enough chugg, mosh and breakdowns that will get all the kids in basketball jerseys and flannel-wearing retro thrash punks two-stepping within a 12-mile radius. I dig. Can you hear that? Listen carefully. Shhhhh... There. It's Ian Tagnut face-palming himself over the nine-minute one-chord beatdown guitar riff this is made of. Perfect for people who need to catch a breath on a bill with fast bands while maintaining their cruciality. myspace.com/osdbsehc

Dorian Gay - Dog City EP: Aside from having one of the coolest band names around, Dorian Gay also play some hella neat sloppy 1980s-inspired USHC. It's waaaaaay better-sounding than the demo I reviewed a few issues back, which gives this a 'Fear meets Crucifix'-kinda vibe. They still have their Black Flag spazzy, freak-out moments (like the 5-minute closer 'One Came Over The Cuckoo's Nest', and they've refined their sound. Of course that sounds fucking brilliant. The musicianship has also gone up a few notches, so it's not quite as sloppy as the first demo too. 'The Unbearable Shiteness of Being', 'Bowser's Castle' and '10 Steps To Middle Class Rebellion' are my favourites. Along with Jesus of Spazzareth, these guys are my favourite 'new' localish bands I've discovered in the past six months. With 6 fast songs in 11 minutes and one slower one in 5 minutes, you can't really go wrong with this. myspace.com/doriangay

Sam Russo - Motel EP: Well well, mr. Russo finally threw together a new bunch of awesome acoustic folky, thrashy, punky acoustic songs on a CD and guess what? It's fucking awesome. This guy writes pretty sweet, funny and dance-friendly drink-accompanying songs that without failure get all sorts of kids loosening up and dancing along. He's also one of the coolest and funniest dudes in Cambridge. You should make a note of catching him on one of his numerous tours up and down this motherfucker, buy him a Guinness-based cocktail, have a couple yourself and go on a random adventure. With any luck, you will wake up with a stinking hangover and this CD in your back-pocket and by listening to it, you will slowly begin to backtrack and recount what the fuck you just did last night. Better than that Frank Turner guy. myspace.com/samrussomusic

Send your records, demos, EPs, tapes, vinyl, shirts (XLs!!) to us and we will give you a proper review. Read the rest of the 'zine to figure out what we like. We like to talk bullshit some times, but that's who we are, so don't take it personal if we shit-talk your stuff. Or maybe you should, you know? Like have a war with us or something. That'd be cool. We can have lightsabers and shit. And I want a battalion full of Batmobiles driven by Henry Rollins look-alikes. Hell yeah. So far we've been lucky with being sent (mostly) cool stuff. Nice one.

Crucial 'Zine / 10, The Broadway / Cambridge / CB1 3AH / UK

We don't do 'advertising' (it sucks). If we need your money, we'll ask. If we like what you have, we'll hype you. If we think it's shit, we'll shit-talk you. Simple.



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A CRUCIAL 'ZINE recruitment service. Terms and conditions apply: You must maintain acceptable levels of cruciality to be eligible for contributions. For further information, contact us via the Internet, or in person at Cambridge shows, with a sample of your ideas, work and a round of shots or a spliff. We'll get back to you, unless we forget, in which case bug us, but don't bug us too hard or we will tell you to fuck off. Upon joining you will agree that you are comfortable with the idea that Metallica and 99% of metal is shit. Except DragonForce and Maiden, who rule by default. Thinking otherwise can result in immediate termination of contribution and a serious rant by Bobatron. You will be expected to maintain high levels of cruciality throughout your contribution period and where CRUCIAL 'ZINE to all you friends, family, co-workers and peers. All rules and regulations are subject to change without warning. Tough shit, homey. For the full rules and regulations, contact CRUCIAL 'ZINE for further information.

crucialzine.blogspot.com + myspace.com/crucialzine

LOCAL SHIT!!

upcoming cool events in tha CB ghetto

Shows is where it all happens: you make friends, you make enemies, you have a good time, all to the sounds of awesome hardcore. Even if you can't afford records, you should make it to the shows. Support your local scene and promoters. This list ain't complete and it might not be 100% accurate. you should probably ask your friends, check out the websites or phone up the venues to make sure before you head out. If you put on your own shows, let us know and we'll stick your dates in the next issue or something. Now go practice your floorpunching skills...

myspace.com/ababoonsass

(PORTLAND ARMS)

Friday October 2nd: Southport, Vanilla Pod, Rebelation 3

Saturday October 3rd: Varsity Drag, Beverley Kills, We Rock Like Girls Don't, Tiny Tigers, Naomi Hates Humans.

Sunday October 11th: North Lincoln, Ben Deily, Damn This Town, The Magnificent plus 2 TBA.
MATINEE SHOW

Saturday November 7th: Milloy, The Living Daylights, Zapiain, This Business is Closed, 7 Day Conspiracy, Grizzley Ends, Sammy's Fatal Mistake.

Saturday December 5th: STARS IN THEIR EYES!! Punk rock cover band extravaganza!

Monday December 14th: Leatherface, Vanilla Pod and Beverley Kills.

myspace.com/thelastgangintownuk

(MAN ON THE MOON)

Saturday October 31st: Shakeout, Luna Vegas, Go Go Cult + Last Gang DJs

Saturday November 28th: New Town Kings + support tbc + Last Gang DJs

Saturday December 19th: The Tagnuts, The Dead Batteries + more tbc + Last Gang DJs

other cool shit...

Friday October 16th: Kunt and The Gang, Scar My Eyes & Slay That Dog @ Man On The Moon

Tuesday October 2th: Stiff Little Fingers and The Stingrays @ The Junction (junction.co.uk)

Tuesday December 8th: DRAGONFORCE, Sabaton, Psylosis and Glamour Of The Kill @ The Corn Exchanve (cornex.co.uk)

more cool shit...

(THE ZEBRA)

Last Gang In Town regularly has DJ nights down the Zebra, playing ska, reggae, psychobilly and a bit of punk. Upcoming confirmed nights are: Friday 23rd of October, Friday 20th of November and Friday 11th of December. There's tons more stuff down the Zebra, pop in for a pint and a look.

VENUE CONTACT DETAILS

MAN ON THE MOON: 2 Norfolk Street, Cambridge CB1 2LF / tel: 01223 474144 / web: myspace.com/manonthemoonuk

PORTLAND ARMS: 129 Chesterton Road, Cambridge CB4 3BA / tel: 01223 357268 / web: theportland.co.uk

THE ZEBRA: 80 Maids Causeway, Cambridge CB1 1UK / tel: 01223 308465 / web: thezebra.cambridge@live.co.uk

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ISSUE IV

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